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College of the Holy Cross

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Dedicatory Edition of The Tomahawk



*Feast of the Finding of the Holy Cross,
May 3, 1940.*

Very Reverend Joseph R. N. Maxwell, S.J.
College of the Holy Cross,
Worcester, Massachusetts.

Very Reverend and dear Father Rector,

Two brief weeks remain before our student-presentation of the "Oedipus Coloneus" of Sophocles. Many months, however, have passed in laborious preparation for this ambitious project. We wish you to know that these long months represent on our part a labor of loyalty and a tribute of devotion to the Society of Jesus. For we have been motivated by a desire to commemorate in a signal manner the quadricentennial anniversary of the founding of the Society of Jesus.

Consecrated to the sublime cause of seeking "the greater glory of God," the Society of Jesus has been an inspiration to the world throughout the four hundred years of her history. For every phase of her many-centuried apostolate we honor her. For her leadership of the educational world in preserving the really permanent values of the culture of Greece and Rome we lavish our praises upon her. For her insistence on the transformation of these values and their elevation to the perfect Christian life under the inspiration of Divine Grace we profoundly thank her. For her zeal in the formation and education of youth in a system of Christian humanism—of Catholic culture, we shall be eternally grateful. And for the rank and file of Jesuits, whose zeal has marked the annals of the College of the Holy Cross, we offer her the undying tribute of our heartfelt devotion.

Under the compelling force of these ennobling motives, we dedicate our presentation of the "Coloneus" to the Society of Jesus. With prayerful gratitude, then, for the blessings of the past four hundred years and with prayerful petition for increased blessings for the years that await the dawning of eternity, we beg you, Very Reverend Father Rector, to accept in the name of the Society of Jesus our presentation of the "Oedipus Coloneus" of Sophocles in commemoration of the Society's quadricentennial anniversary.

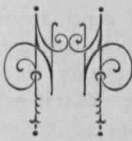
Very sincerely in the Holy Cross of Christ,
The Students of the Greek Department.



1540



Ad
Maiorem
Dei
Gloriam



1940

The Students of the Greek Department.

Feast of Pentecost

May 12, 1940.

Students of the Greek Department
Holy Cross College
Worcester, Massachusetts

My dear Friends:

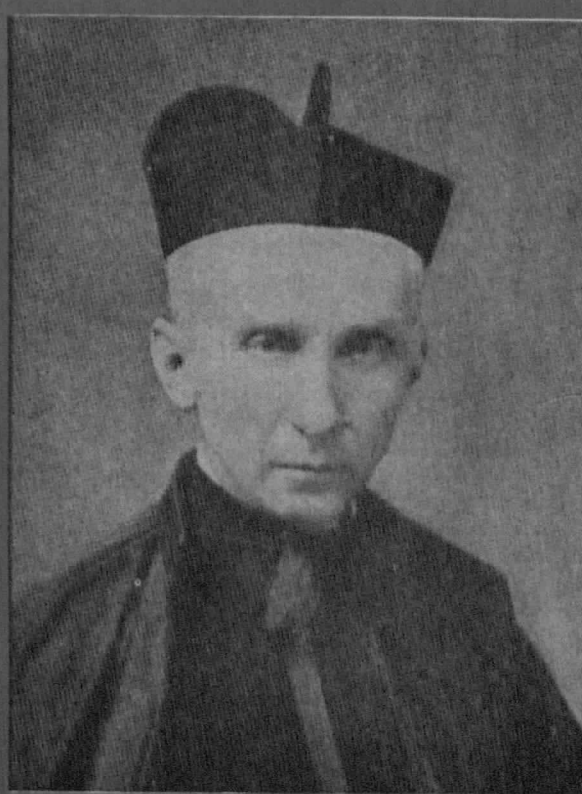
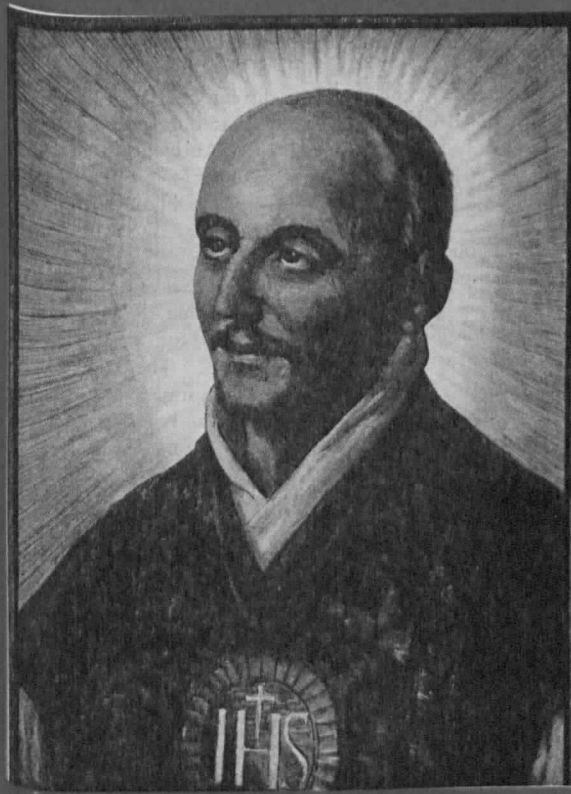
Your splendid dedication of the work of the Greek Department, the student presentation of "Oedipus Coloneus" of Sophocles, to the Society of Jesus on the occasion of the 400th anniversary of its foundation is graciously accepted. To our Society, which has for all these centuries been foremost in the promotion of classical ideals and the formation of her students according to the best elements of the classical tradition, such a dedication is most fitting and, hence, most keenly appreciated. May I, therefore, as President of Holy Cross College, thank you most sincerely for your very thoughtful gesture, and may I congratulate you for the stupendous undertaking that is yours?

My sincere good wishes are yours, that your production of the Oedipus Coloneus may be a tremendous success. In undertaking this, you have done much to enhance the reputation of your Alma Mater, and I am confident that your zeal in this work will insure its success.

May God bless you and your efforts, and may He reward you for your appreciation of what Holy Cross means to you and what she has done for you and for her students.

Very sincerely yours,

Joseph R. N. Maxwell, S.J.
President.



Oedipus Coloneus of Sophocles

Presented by the
Greek Department of the
College of the Holy Cross

CAST (In Order of Appearance)

Friday	Sunday
OEDIPUS.....John J. P. Wilkas, '40	Vincent J. O'Rourke, '41
ANTIGONE.....Robert G. Howes, '40	William J. Richardson, '41
STRANGER.....Joseph E. Hamm, '42	Ralph C. Murray, '41
CORYPHEAEUS.....John J. Devine, '41	Frank M. Buckley, '41
ISMENE.....Walter A. Moris, '42	John R. McCarthy, '43
THESEUS.....Paul C. Shea, '42	Arthur T. McClory, '41
CREON.....Frederick J. Buckley, '41	Thomas P. O'Boyle, '42
POLYNICES.....Joseph T. Fahey, '41	Eugene T. Lawless, '43
MESSENGER.....Stephen S. Barone, '43	Raymond J. Page, '41

ATTENDANTS ON THESEUS:

Harry J. Malette, '41; Leonard J. McDowell, '43; Francis J. Kelley, Jr., '43; Cornelius V. McGillicuddy, '43.

ATTENDANTS ON CREON:

Brutus J. Clay, '41; William F. Moynihan, '41; John J. Moriarty, '41; James L. Garrity, '43.

ATTENDANT ON ISMENE:

James H. Reynolds, '40.

CHORUS: Off Stage Singing

Philip P. Powers, '41	Thomas E. Kilfoyle, '43
Louis C. Renaud, '41	George T. Kramer, '43
Thomas D. Connolly, '42	Edward J. Lynch, Jr., '43
Richard H. Dignan, '42	George H. Merritt, '43
Charles M. Egan, '42	David C. Murphy, '43
John W. Green, Jr., '42	Edward T. Rafferty, '43
Daniel J. Gilmartin, '43	Thomas M. Reilly, '43
William F. Hines, '43	Roger M. Shea, '43

CHORUS ON STAGE: (Elders of Colonus)

Paul J. Parsons, '42	James J. Markham, '43
James A. Blakely, Jr., '43	William R. McBain, '43
James D. Canarie, '43	Paul D. McCusker, '43
William J. Cull, '43	Adrian C. McNamara, '43
Joseph E. Foley, '43	Frederick W. O'Brien, '43
John E. Lawlor, '43	Frederick J. Sweeney, '43
Owen J. Logue, '43	John E. Weir, '43

COMMITTEE ON PROPERTIES

Edward B. Williams, '41, Chairman

Assistants:

Herbert J. Bliss, '40	Andrew A. Caffrey, '41
James P. Burke, '41	Matthew R. McCann, '41

BUSINESS AND PUBLICITY STAFFS

Paul K. Cuneo, '42	Ambrose V. McCall, Jr., '42
John J. Figueroa, '42	William E. Neagle, Jr., '42
Joseph A. Grau, '42	Timothy J. Spillane, '42
Edward M. Maher, '42	James P. Whittemore, '42

COMMITTEE ON RESEARCH

Neal J. Conan, '40	Charles M. Egan, '42
Gerald M. Earls, '40	Robert A. Herron, '42
Murtha P. Lawrence, '40	Charles L. Kirby, Jr., '42
Daniel J. O'Connell, '40	Edward M. Maher, '42
Andrew A. Caffrey, '41	James C. B. Millard, '42
Joseph T. Fahy, '41	Thomas P. O'Boyle, '42
W. Arthur Garrity, Jr., '41	Robert J. O'Hare, '42
William F. Moynihan, '41	William K. Rutledge, '42
F. A. Duncan Wilson, '41	Paul C. Shea, '42
Joseph P. Cunneen, '42	James P. Whittemore, '42

Sophocles of Colonus Poet of the 'Coloneus'

Andrew A. Caffrey, '41

In presenting the "Oedipus Coloneus" it is fitting that we should consider the life and works of the genius who gave to the world many great and moving masterpieces.

Sophocles was born in 496 B.C. at Colonus, a town just north of Athens. He was the son of Sophillus, evidently a man of high station in Athenian society, and the owner of a sword factory, which must have produced a lucrative income. For at this time the Athenian armies were riding high on the crest of the wave of victory.

In his boyhood Sophocles gained many honors of both a scholastic and an athletic nature. In his early manhood Sophocles had ambitions to become an actor and took part in two of his earlier plays. His acting was skillful and graceful, but a lack of strength in his voice induced him to give up further ambitions for acting.

With acting removed from his plans, he now threw his full vigor into play-writing. The circumstances of his life favored the writing of great plays; for he was living in the most glorious times in all Hellenic history. In his youth he saw the Greeks crush the invading hordes of Persians. He saw the Delian League yield to the mighty Athenian Empire. He saw tyranny encroach upon the empire, to be overthrown in turn in the Peloponnesian campaigns. It is obvious that he lived in epochal times.

He himself played an active part in public life between 444 and 421. He campaigned in the Samian war with the great Pericles. In 440 he went as general to Chios. It is generally believed that he also served as general with Thucydides. We learn, too, that he was general with Nicias between 426-423. During all this time he retained his prominence both as a poet and as a citizen, and even in his old age he continued his public activity as one of the officials selected to deal with Athenian affairs after the Sicilian disaster. His friends numbered many famous men. Cimon the general, Archilaus the teacher of Socrates, Herodotus the renowned historian, are but a few of his intimates.

His character is generally considered to have been mild and lovable; he was of a temperate disposition, and due to his many successes he was constantly happy and contented. Some historians claim that in his later years success turned him to a certain haughtiness; but this is a controverted question.

While many historians and critics consider him to be the greatest of Greek tragedians, his interest in the drama was not confined to the mere writing of plays. He was deeply interested in the theoretical and critical side of tragedy and dramatic art. Due to this he founded a company of litterateurs to discuss dramatic prob-

lems, methods, theory, and similar interests. His scholarly interest in the critical side of the tragedy is reflected in a treatise written by him on the question of dramatic and tragic technique.

His dramatic career began with a victory over Aeschylus in 468. In all he wrote well over a hundred plays, seven of which are extant today. His greatness among his contemporaries is seen in the fact that he won first prize at least twenty times, and never won less than second prize.

His plays are notable for their thorough character-portrayals. He had a searching insight into the human heart, and endowed even secondary characters with a delicacy of outline. His characters are more movingly human than those of many of his contemporaries; they have more delicately limned emotions, and have a greater range of human liberty. Less rigid than many other Greek heroes and heroines, his characters live for us with all their joys, woes and human frailties.

The style of Sophocles in his more representative works is remarkable for its profound simplicity, its flexibility, and its freedom of restraint from versification. His language is never affected, and it is endowed with suppleness and fluency, and with an exact, yet harmonious construction throughout. In all his works he exhibits a flawless command of metre.

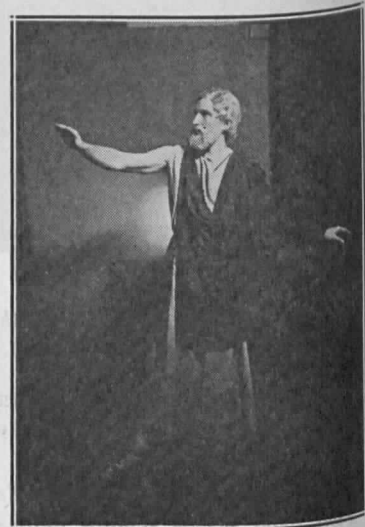
The skillful manner in which he handles the chorus adds further distinction to his style. His choruses reflect his early training under Lamprus, who ranks with Pindar and Pratinas as a musician. His chorus is the ideal spectator, giving a reasonable and sympathetic reaction to the drama.

Our Cover

In this dedicatory edition of our college paper we feel privileged to be able to contribute even in this small way to the Four Hundredth Anniversary of the work of the Sons of Ignatius.

Throughout these many, as well as successful, but at times, patient suffering, and persecuted years, the Church—represented by Our Holy Father Pius XII—has enjoyed the constant and zealous efforts of these loyal workers. Represented also on this cover is Saint Ignatius of Loyola, the Founder of the Jesuit Order and the Very Reverend Wlodimir Ledóchowski, S.J., the present Jesuit General who resides at Rome.

Francis A. Young, Jr., '41.
Editor-in-Chief.



Francis Buckley, '41 as Corypheus

Howes and Richardson in the Role of Antigone

Robert J. O'Hare, '42

The rôle which Robert G. Howes, '40, and William Richardson, '41, are to play in the "Oedipus Coloneus" is that of Antigone. A difficult task is theirs, because of the perfection with which Sophocles has moulded her character. She emerges from that mould a powerful, yet humble figure. What qualities, we may well ask, cause her to be so outstanding? On what merits is she to be called the most perfectly outlined female character in Greek poetry? This question has been answered at greater length in a preceding issue of the "Tomahawk". We answer it again—very briefly and from a somewhat different viewpoint—because we wish to voice the high expectations which we place in the coming performances of Bob and Bill in playing the part.

That she is an ideal character cannot be doubted, when we perceive her virtuous traits. Her chastity, her enthusiasm for duty, her self-sacrifice will readily affirm this. Her eloquence subdues the angry Colonians; her foresight insures the safety of Oedipus. Her sincerity wins sympathy; her simplicity and humility touch the heart. Of particular note is her sisterly affection. As great as her devotion is to Oedipus, as many as may her reasons be for reproaching Polyneices and Eteocles, who have let her go forth to exile, she embraces them with all the warmth of her heart, without a murmur of dissent.

To say that our special attention is riveted upon Antigone in the last few lines of the play, is no exaggeration. Her father, who had become a great part of her life as her very existence, has passed away. The point to which her grief rises is exceptional. At first she is satisfied that Oedipus has made his peace in a land where he himself wished to die. Then, she suddenly realizes the emptiness that the future holds for her and wishes to die. But she rises from her despondency with the resolution to return to Thebes, and save Thebes from fratricidal strife.

This is an all too brief contemplation of her character. But we have come to recognize in Antigone a filial devotedness, a sisterly affection, a purity of emotion, a high conception of duty, a poignancy of grief—in a word, a blending of those qualities which will be most aptly portrayed by Robert G. Howes, '40 and William J. Richardson, '41, who have the privilege to play the part.

Theater Setting Captures Ancient Atmosphere of Athens

Edward B. Williams, '41

Some weeks ago a committee of students in the Junior Greek course, consisting of James P. Burke, Herbert J. Bliss, Matthew R. McCann, Jr., Andrew A. Caffrey, and the writer of this article was assigned to gather a mass of data concerning the Greek theater of Sophoclean times. The purpose of this research was the use of the findings of the committee in the forthcoming presentation of the 'Oedipus Coloneus.' Various commentators were consulted in an effort to find all details possible relative to the construction of the Greek stage and orchestra in the time of Sophocles. The ultimate

objective of the group throughout their whole period of research was to render the Holy Cross production of the 'Coloneus' as much in keeping with ancient Grecian productions of the same play as circumstances might allow.

Many conflicting theories were encountered on the much-mooted question of the actual construction of the ancient Greek stage and orchestra. For example, some scholars held that the stage was not elevated from the ground, others that it was twelve feet high. Some believed that the orchestral circle in the time of Sophocles was intersected by the stage, others that it was perfectly circular. Some were firmly convinced that the orchestral circle was raised from the ground, others that there was no such eleva-

tion. Truly, the scholars of all the ages have given us a host of conflicting theories.

Hence, confronted with this veritable maze of contradictory testimony, the Research Committee experienced intriguing difficulty in arriving at their ultimate decision with regard to the adaptation of their data to the Holy Cross production.

It was finally decided that the stage for the presentation of the 'Coloneus' should be the level of the natural landscape with a length of nearly sixty feet and a depth of about twenty-five feet. The committee also decided that a full orchestral circle with a radius of slightly more than twenty feet would be used. Finally a pentagonal amphitheater with a capacity to seat about two thousand spectators, is

planned. In determining upon the actual construction of the amphitheater which is soon to take form on the western side of Loyola Hall, all the various contingencies which will actually affect the staging of the play—such as acoustics, compactness of the theater, and proximity of the spectators—were taken into careful consideration.

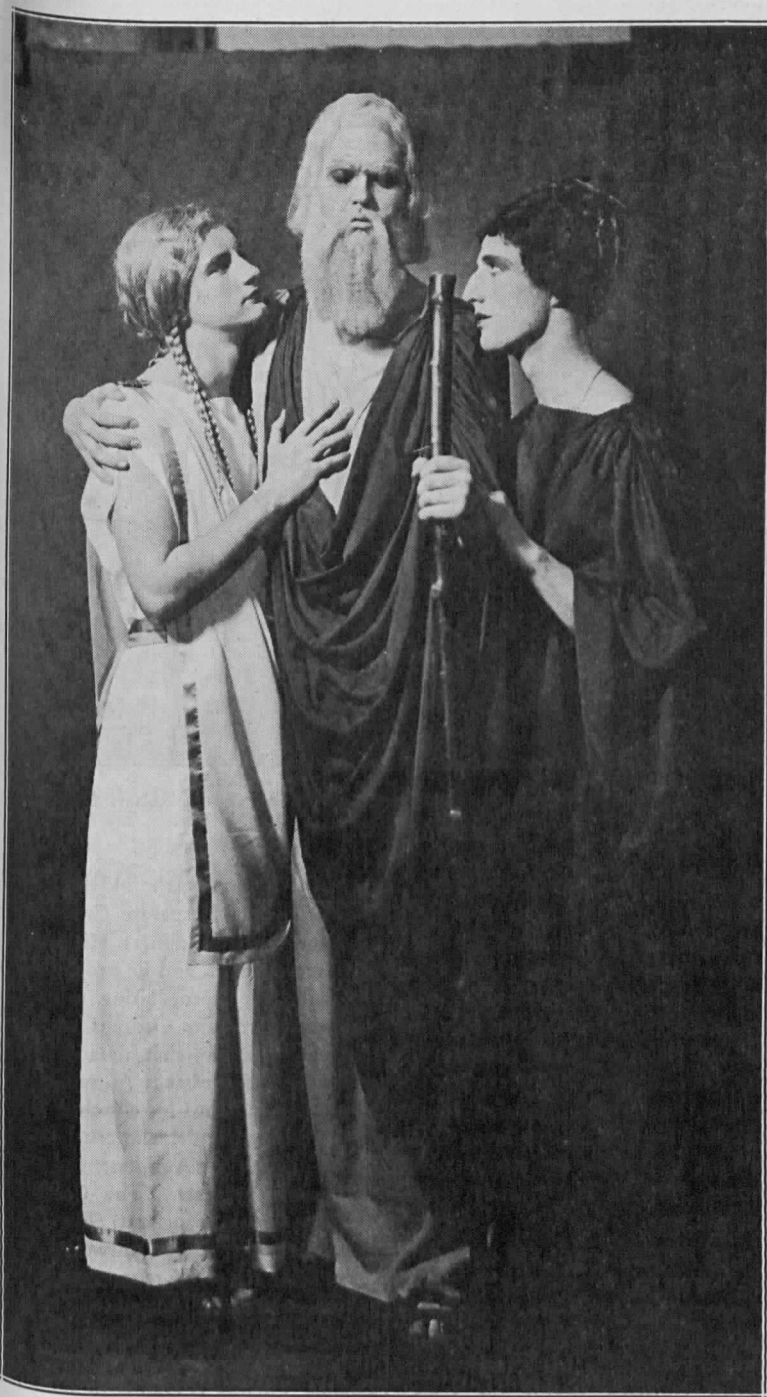
In short, no detail has been overlooked by the Research Committee in their endeavor to make the Holy Cross version of the 'Oedipus Coloneus' as atmospheric as circumstances permit. And on May 17th and 19th classical scholars from near and far will be treated to a truly Grecian production staged amidst a natural setting, which will contribute largely to the effectiveness of the drama.

APPRECIATION

The Faculty and student-body of the Greek Department proffer their heartfelt gratitude to ..

VERY REVEREND FATHER RECTOR

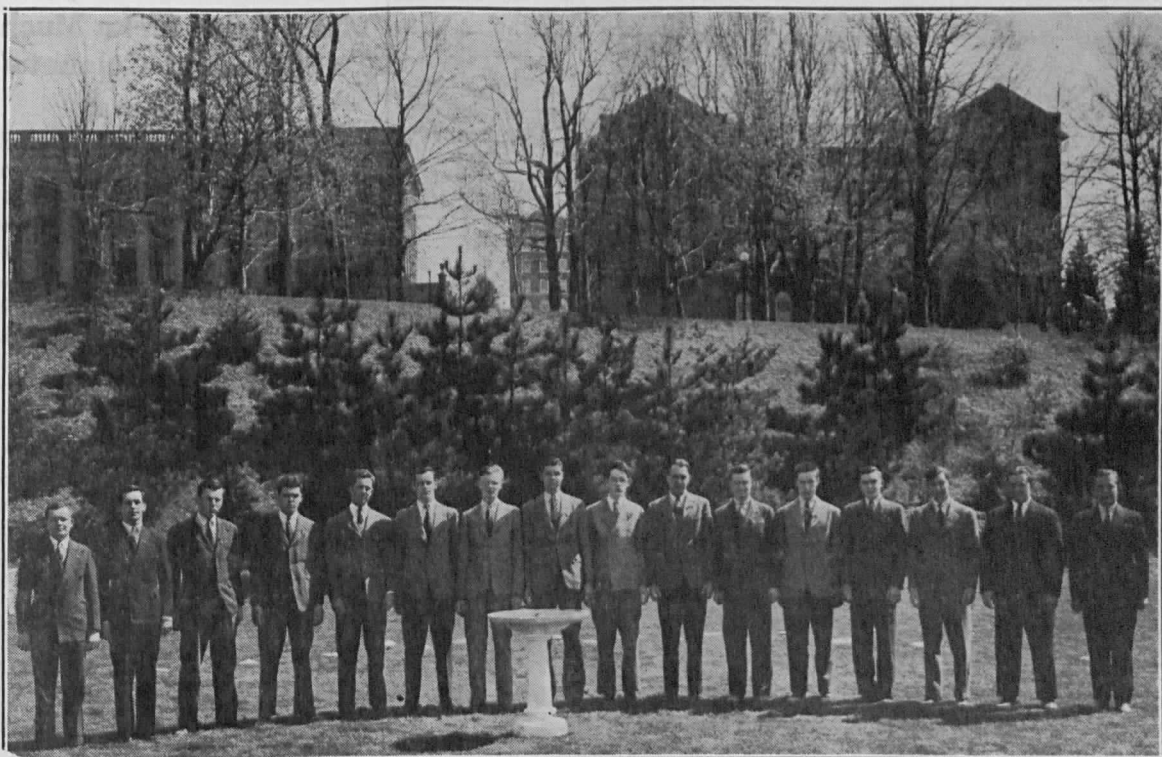
for his unceasing interest in the successful staging of the "Oedipus Coloneus" of Sophocles, for the warmth of his encouragement, for the inspiration of his counsel and for his gracious acceptance of the dedication of the "Coloneus" in commemoration of the quadricentennial anniversary of the founding of the Society of Jesus.



Oedipus and His Daughters. John McCarthy, '43 as Ismene, Vincent O'Rourke, '41 as Oedipus, William Richardson, '41 as Antigone.



Polynices Pleads for Favor with Oedipus: Antigone and Ismene Support His Plea. L. to R.—Walter Morris, Joseph Fahy, '41, as Polynices, John Wilkas, Robert Howes.



Singing Chorus Off-Stage—John Green, '42, Louis Renaud, '41, Thomas Kilfoyle, '43, Thomas Connelly, '42, George Kramer, '43, Roger Shea, '43, Thomas Reilly, '43, Daniel Gilmartin, '43, David Murphy, '43, Philip Powers, '41, Edward Lynch, '43, Charles Egan, '42, George Merritt, '43, Edward Rafferty, '43, William Hines, '43, Richard Dignan, '42.



GRATITUDE

The Head of the Greek Department and his associates wish to express sincere appreciation for this permanent memorial of the Holy Cross College presentation of the "Coloneus," and they unite in offering their gratitude to

REV. J. BRYAN CONNORS, S.J.,
Faculty Adviser of "The Tomahawk"

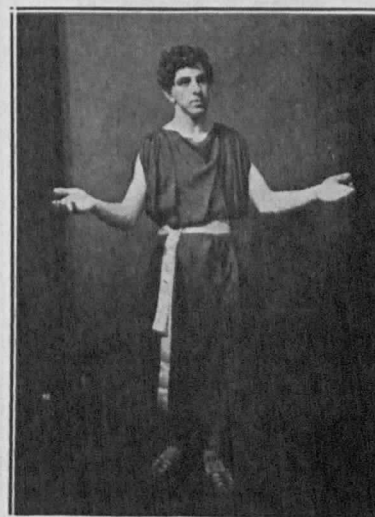
and

REV. PAUL F. IZZO, S.J.,
Assistant Faculty Adviser

and the

STAFF OF "THE TOMAHAWK"

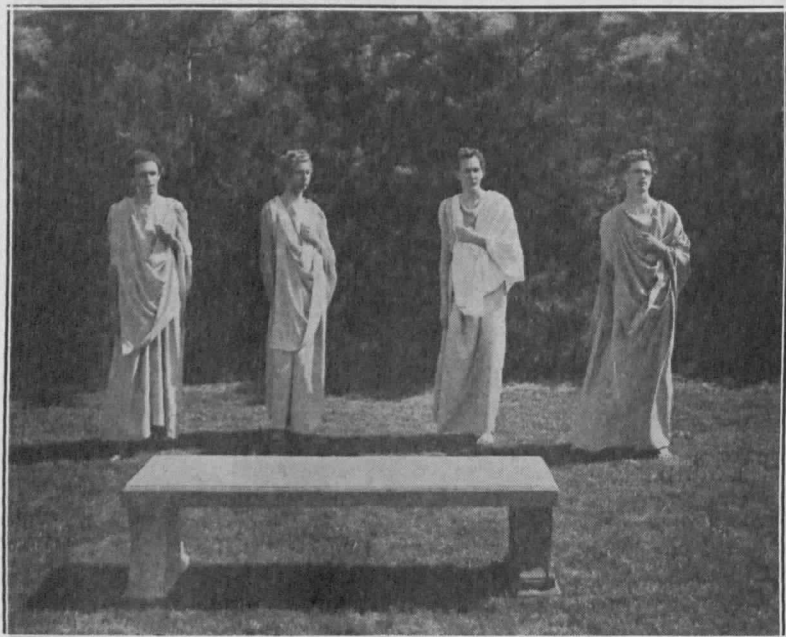
for opening its pages to the students of the Greek Department and their various articles of information and research on the "Coloneus" and its presentation in commemoration of the four hundredth anniversary of the founding of the Society of Jesus.



Raymond Page, '41 as Messenger



Oedipus Leads Way Unaided to His Grave—Left to right—John Wilkas, '40 as Oedipus, Robert Howes, '40 as Antigone, Walter Morris, '42 as Ismene, Paul Shea, '42 as Theseus.



Attendants on Theseus—Francis Kelley '43, Leonard McDowell '43
Harry Malette '41, Cornelius McGillicuddy '42.

Minor Roles Mean Much To Success of 'Coloneus'

Joseph A. Grau, '42

When we pause to pay a well-merited tribute to the less prominent characters of "Oedipus Coloneus," we are reminded of the words of a renowned French dramatist. This writer recognizes the great historical figures as embossed titles in the book of history; but to him these titles are naught without the humble array of little letters that make up the pages.

In this spirit, then, we propose a laudatory question, "What of the 'little letters' in this play of Sophocles?" Contributing to the greatness of this classic are certain silent roles which hold no monopoly on the action, but which serve a definite part in the construction of the play. The attendants of Theseus, taken by Harry J. Mallette, '41, Cornelius V. McGillicuddy, '42, Francis J. Kelly, Jr., '43, and Leonard J. McDowell, '43—the attendants of Creon, played by Brutus J. Clay, '41, John J. Moriarty, '41, William F. Moynihan, '41, and James T. Garrity, '43—and the attendant of Ismene, James H. Reynolds, '40—all these roles help to emphasize the fact that Sophocles is dealing with royalty in the persons of Theseus, Creon and Ismene. Theseus the King, Creon the Prince, and Ismene the Princess could appear on the stage unattended. There would be no distortion of life if they did. Men and women of noble blood are not always followed by their retinue. But, when Sophocles introduces these characters, he gives us a more complete view of Grecian life. He shows us the royal figures against a background of those subservient to them.

Then, too, we cannot forget the masterly use of the Citizen of Colonus, played by Ralph C. Murray, '41, and Joseph E. Hamm, '42. This character appears early in the play and remains but a brief time. He enters shortly after Oedipus and Antigone have reached a cool and pleasant grove where they have stopped to rest. When Oedipus asks him to identify the place where Antigone and he have stopped, the Citizen informs them that they are now in a grove sacred to the Eumenides; that the ground is hallowed, and should not be desecrated by the tread of mortals. Oedipus, realizing that at last he has reached the spot appointed by the oracles to be his place of death, rejoices inwardly, and calmly assures the Citizen that he will not quit this land, but therein will find his rest. The Citizen, deeply impressed by Oedipus, departs with a promise to see if the Colonians will grant the desired permission to the old man to remain where he is. Having performed his function in the play, the Citizen appears no more.

In the use of this Colonian character the simple elegance of Sophocles is made manifest. What better way could there be to reveal to Oedipus the nature of the grove? What better way to introduce the keynote of death that runs through the course of the play? Thus Sophocles, ever the master, displays excellent technique in the handling not only of his chief characters, but even of the less prominent parts.

The French dramatist to whom we referred would no doubt have been more than willing to salute his Grecian predecessor for the skillful manipulation of what he himself would have termed the important "little letters" of drama. The actors, who play these roles, have every reason to be proud of them. To interpret a minor role well is to contribute definitely to the success of any production.

Creon — Villain or Hypocrite?

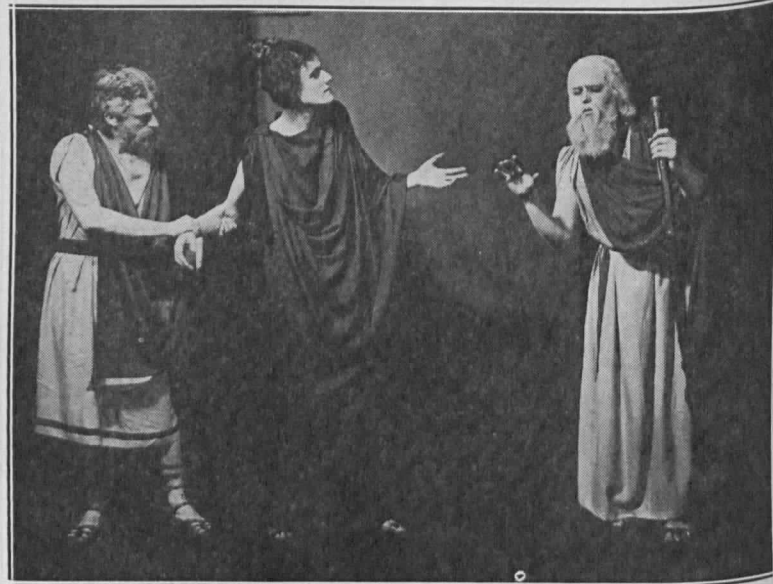
Thomas P. O'Boyle, '42

Enter, Creon! Who is this Creon, this prince who rouses such wrath in the breast of Oedipus? In the days when Oedipus ruled Thebes, he was patriotic enough. But now he has turned scoundrel! In his hands lies a large share of the blame for the expulsion of Oedipus from Thebes. Largely because of him Oedipus is what he is today—an exile, a wandering beggar. And under the suave and princely mien of Creon lurks an ugly, vicious hatred for the exiled king and his daughters.

How, then, does his fateful arrival on the stage affect the Colonian elders, who are grouped before Oedi-

for purposes of violence—"that is furthest from his mind." But is it? Later events pass judgment on the extent of his hypocrisy—but that must wait.

The concern for Oedipus' welfare, which the Theban feigns, is but a lying ruse; for later his true feelings toward the blind king appear in a bitter, slashing, slanderous attack on the old man. Provoked by the lies of Creon's speech, Oedipus hurls himself, as best he can, into the fray. He launches into a scathing denunciation of the man and unmasks the Theban's hypocrisy with telling effect. Now the issue is clear. The verbal battle rages. Oedipus is burning with just indignation. Creon, stripped of subterfuge, reverts to his true nature. Hypocrisy, truth! Viciousness, nobleness! These are the weapons of the combatants.



Creon Seizes Antigone. Frederick Buckley '41 as Creon, Robert Howes and John Wilkas.

pus and Antigone in an attitude of sympathy and protection? Do their faces light up in welcome? Do they shout a cheery greeting? Far from that! They stare at the intruder with the coldly implacable gaze of those who are fully aware of Creon's villainy. For Ismene, the daughter of Oedipus, has already revealed to the Colonians Creon's plot to bring Oedipus back to Thebes for purely selfish motives. And so the prince's arrival is coldly met.

In an instant Creon, the cool, cunning rogue, senses that he is not a welcome guest. Notwithstanding, he girds himself for his sinister task—the return of Oedipus to Thebes. The Theban emissary begins his speech with suaveness and sang-froid. His opening words brand the stigma of hypocrisy on his brow. He tries to disarm the suspicious Colonians with the salutation—"Fear me not nor utter evil words." Creon at the outset loudly disclaims any intent of coming

In retaliation for the old king's denunciation, the desperate Creon casts off his veil of friendliness. His weapon is poison-pointed, and he probes Oedipus with the keen, biting rapier of anguish. He taunts Oedipus with the heartrending news that already he has seized Ismene, and that Antigone is to be next to fall into his clutches. Oedipus is crushed under the cruel attack. Creon reaches for Antigone, and seizes the heroic princess. The Colonians protest; Creon is defiant. The Colonians press on; Creon threatens. The Colonians falter; Creon orders his guards to drag off Antigone. The Colonians rebel; Creon seizes Oedipus with intent to drag him back to Thebes. Villainy is etched in stark relief. Hypocrisy for the moment dies in the heat of outrage.

The difficult task of interpreting the character of Creon has been assigned to Frederick J. Buckley, '41, and the writer of this article.

Greek Tragedy Merged Music with Drama

William K. Rutledge, '42

While the productions of the Hellenic stage depended for their subjects upon the rich legends of the land, music too played more than an incidental part in the Greek drama. For the form of the choral odes, which occupied such an important position in Grecian tragedy, was lyrical—lyrical in the true sense of a song. We are accustomed to speak nowadays of lyric poets, but the Greek tragedians were the really lyric poets. They were composers of song and music was an integral part of the odes which they wrote.

In attempting to interpret adequately the music of such a distant period, scholars have had but few definite facts upon which to proceed. Since the evidence which history has unearthed is so scanty, competent scholarship has left us a world of theory. In preparing the music for this presentation of the "Oedipus Coloneus" the theories in closest conformance with the facts at hand have been adopted. The result of the labor and talents of Prof. John L. Bonn of Waterbury, Conn., is a musical text representing far more accurately the form and spirit of the original music than those of many other composers in this field who have based their interpretations more on contemporary norms.

Of one fact we are certain. The Greeks made no use of harmony. To the modern ear unison singing sounds strangely simple. But in this simplicity the Greeks recognized the keystone of beauty. Perhaps more fortunately for our enjoyment of this singing, however, it was not unaccompanied. An instrument closely resembling the present-day clarinet in tone performed the office of an obligato, lending more variety. Though suited to the spirit of the ode, this did not form harmonization as we know it but merely a simple elaboration.

As a rule the pitch of the melody follows the accents of the language. The music rises and falls in pitch with the stress of the words. The flexible rhythm in like manner follows the "quantity" of the poetry. In other words the accents in the music correspond to the syllables which contain the long vowels, or combinations of vowels. The importance of quantity to poetry is well known to every student of literature.

As a result of such close relationship to the poetical lines there is little or no regular ictus in Grecian music corresponding to our regularly accented beats. The Greeks had, in theory at least, no bar. A long syllable might be separated from another by one short syllable in one instance and by two or more in another. Thus the fall of the accents cannot be equidistant in time.

Rhythmic phrasing appropriate to the subject and spirit of the poetry resulted naturally enough from a fusing of such melody and rhythm. These facts may suggest that the music occupies merely the inferior position of a tool for the poetry itself. But it is more than a servile medium; it is of the greatest importance. The spirit and the execution of the music must always be determined and understood by the thought-content of the words.

In this dependence of the music upon the words it is somewhat analogous to Plainsong, which succeeded it indirectly and after much further development in the art. Like this same Plainsong the melody of Grecian music follows definite modes, which have their modern counterpart in our various scales. But their structure was far from the same. It is a familiar proverb that "the Greeks had a word for it" and these modes or scales prove no exception. Ionian, Dorian, Phrygian, and Lydian were the distinguishing names of some of their more common modes.

But these were not the only ones, and the Greeks enjoyed the melodic variety which we do in hearing the works of Moussorgsky, Debussy, Wolfe, and Ravel, though the Grecian scales were not in any sense identical with those with which these geniuses worked.

In arranging the music for the present production all these factors have been considered and the music of the choral odes imitates and follows in its themes, its spirit and design, as closely as possible the authentic fragments of Grecian music.

The poem and music are woven together into a fine and delicate texture of melody and rhythm, a fabric beautiful in its simplicity. It is a far cry from the rich tapestry of opera, in which poetry and music are again wedded. Yet while we listen to the fleeting strains of a Greek choral ode we are standing on the threshold of a great art as we know it today.



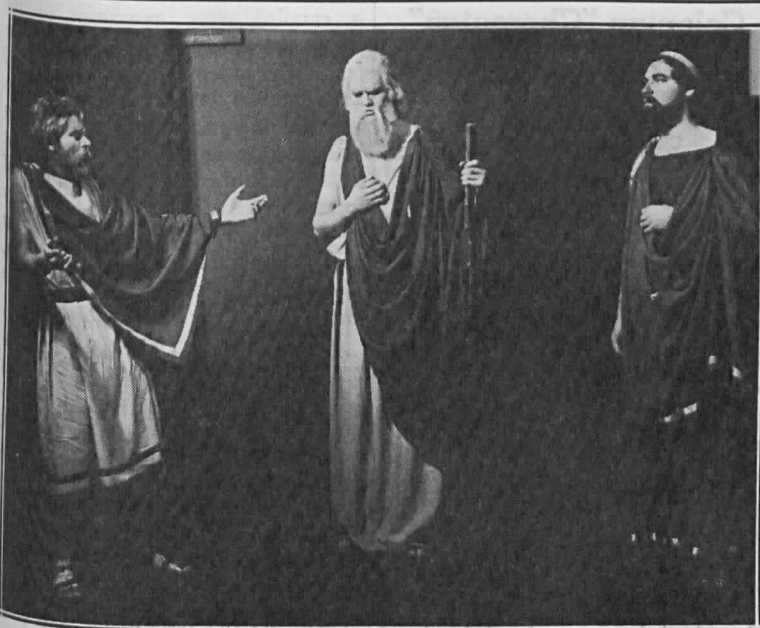
APPRECIATION

With sentiments of profound appreciation and fraternal regard
THE COLLEGE OF THE HOLY CROSS
wishes to take this public occasion to acknowledge her indebtedness to
SAINT JOSEPH'S COLLEGE
of Philadelphia, Pennsylvania

for the generous permission to use in the presentation of the "Coloneus" the text and translation prepared by her for her own inspiring presentation of the play in the year nineteen hundred and five.

A MESSAGE OF THANKS

The Greek Department wishes to express sincere gratitude to
REV. GEORGE F. JOHNSON, S.J.,
of St. Peter's College, Jersey City, N. J. for scholarly assistance and advice in the details of the play.



Creon Makes Hypocritical Plea Before Theseus. Thomas O'Boyle '42 as Creon, Vincent O'Rourke, Arthur McClory, as Theseus.

Wilkas and O'Rourke Protagonists in Sophoclean Tragedy

Joseph P. Cunneen, '42

The Greek Department of Holy Cross will make history this Friday and Sunday, when they transport the audience attending their production of the "Oedipus Coloneus" to the famous deme of Colonus on the outskirts of Athens. There the tragic figure of a blind and broken outcast, staff in hand, will approach the stage, leaning on his loyal daughter for support; the first words to fall from his lips will mark the commencement of the tragedy.

Who is this figure who instantly captures our sympathy and our respect? It is Oedipus, exiled from Thebes where once he lived as king. His tragic life was splendidly outlined by Daniel J. O'Connell, '40, in the columns of the TOMAHAWK some weeks past. As the presentation of the play draws near, it is well to briefly recall certain lineaments of the character of Oedipus, in order that we may pay a well-earned tribute to John J. P. Wilkas, '40, and Vincent J. O'Rourke, '41, who will play the leading role of protagonist of the "Coloneus".

It is Oedipus upon whom this play is centered — a man who has undergone great mental and physical torments. Yet in his nomadic life with his devoted daughter Antigone since his expulsion from Thebes, he has been chastened and ennobled by his sufferings. He has learned to accept his lot of sorrow with a measure of heroic serenity.

He is a man who, meeting with ingratitude and injustice from his native land, cannot but show his apprecia-

tion of the tender affection of his faithful daughters — especially Antigone, who has become the very prop of his old age. He is a man who proves himself by his very manner and speech worthy of the trust and sympathy of the Colonians, to whom he has appealed for hospitality. He is a man who is inured to the hypocrisy and ingratiating language of a villain like Creon, and exposes the real purpose of Creon's arrival at Athens.

He is a man of powerful eloquence, who time after time rises to a defense of his blighted life and holds his hearers enthralled by the depth of his emotions. He is a man, too, capable of awful wrath — a wrath that causes him to curse his sons and doom them to die by each other's hands.

Indeed, though he is a blind, helpless, feeble, crushed, and aged man, he presents a picture of power amid powerlessness, that will impress the audience when he walks unaided to his appointed grave — with resounding thunder as the omen of his passage. This feeble beggar, who for years has called upon the supporting hand and guiding eye of Antigone, walks without support, without guidance; this blind ancient leads the way firmly and unhesitatingly to a grave which, in the legend of the play, is to be known only to the king of Athens and his successors.

There are countless other aspects of his character that could be introduced here; but this attempt would be far inferior to the first-hand perception of the man Oedipus, which can be had by witnessing the interpretation of the protagonist in the acting of John Wilkas and Vincent O'Rourke on Friday and Sunday.



Quadricentennial Dedication

A committee of students from the Greek Department waited upon Very Reverend Father Rector on Saturday to present him with a formal dedication of the student-presentation of the "Oedipus Coloneus" of Sophocles in commemoration of the quadricentennial anniversary of the founding of the Society of Jesus. This dedication was written by John J. P. Wilkas, '40, who acted as chairman of the committee. His companions were Edward B. Williams, '41, Charles M. Egan, Jr., '42 and James J. Markham, '43. Thus the Greek Department of the College was represented by students from all four classes.

The members of the committee are all very intimately connected with the staging of the play. Mr. Wilkas represented the cast, Mr. Egan the singing chorus, Mr. Markham the dancing chorus and Mr. Williams the large group engaged in building the theater, in research, in publicity and in many other ways vital to the success of the play.

Very Reverend Father Rector graciously received them and accepted in the name of the Society of Jesus their formal dedication of the "Coloneus" in commemoration of the four hundredth anniversary of the Society. The formal letter of dedication and the gracious reply of Very Reverend Father Rector are printed in the pages of this "Tomahawk."



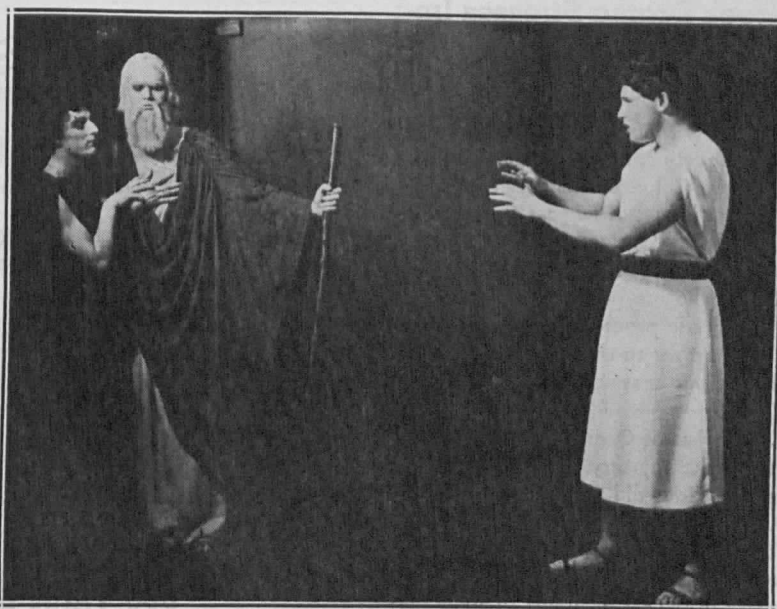
Recollection of Theater-Going Athenian

James P. Whittemore, '42

It is curious but true, that when we consider Greek drama and especially Greek tragedy, we do so only in terms of masters like Aeschylus, Sophocles, and Euripides. So much of art and beauty has been transmitted by them, that the glow of their genius may blind us to the fact that Grecian drama; too, had its share of lesser dramatists and inferior actors. That the works of these men have not lasted, is a definite tribute to the discrimination and taste of the ancient Grecian audience. For it rested indirectly with them, and directly with the judges of the drama, to decide which play or trilogy in a series of dramas presented each year as a part of the festival of Dionysus, should win the jealously coveted award, and in many cases immortal fame.

The Athenian was not slow to reveal vehemently his opinion with regard to the drama enacted before him. It meant too much to him, was too intimately connected with his inherent love of beauty to permit any laxity with regard to his favorite. Thus, it is easy to realize the popularity which Aeschylus, Sophocles, and Euripides enjoyed during the fifth century and thereafter, when one considers the Athenians unbounded love and enthusiasm for the drama. For it was in drama that his taste for literature was especially gratified along with his insatiable thirst for beauty and for art.

Indeed, the Athenian was perhaps less lavish with his praise than he was liberal with his censure. Playwrights had all sorts of subtle methods for appealing to the audience for that praise; but not often were the spectators cajoled into applause, if the drama did not warrant it. And at least during the



Citizen of Colonus Finds Oedipus in Grove of Eumenides. William Richardson, Vincent O'Rourke, and Ralph Murray, '41 as Citizen.

Weather Predicted For "Coloneus"

W. Arthur Garrity, Jr., '41

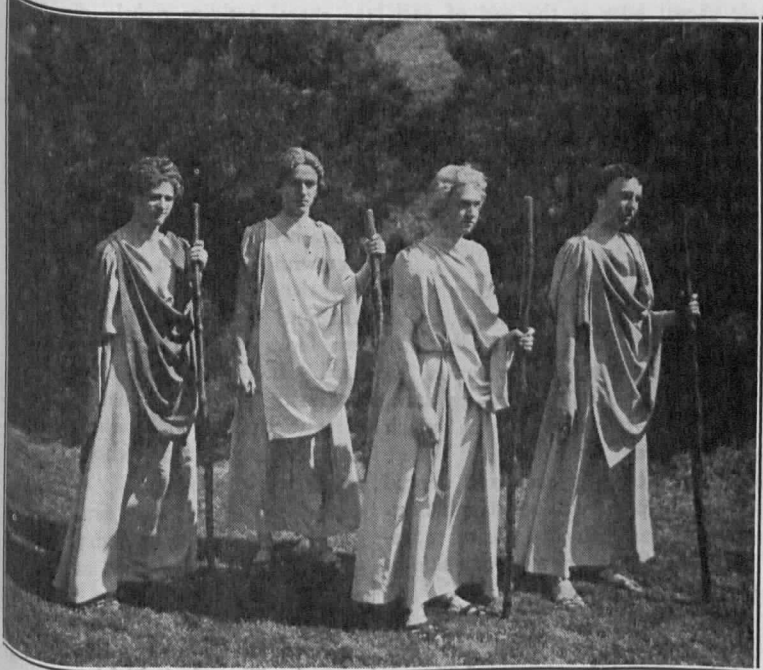
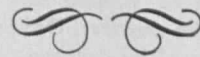
What will next Friday's and Sunday's weather be? That is an important question in the minds of all the men working for the success of the production. I have been asked to attempt to answer this question on the basis of a study of the weather made this year in Junior Physics. Here is my prediction:

Probably cloudy with a possibility of rain Friday, with clearing skies and probably fair weather Sunday. Temperatures warmer toward the end of the week.

The reasons for this prediction follow: At this time, a "low", or cyclonic storm-center is moving slowly up from Texas toward the Ohio River Valley. There is the possibility that this storm center may veer off toward the

northern tip of Florida and out to sea as many of these storms do. However, the probability is that it will continue on the path which it has begun. If it does so, it will be driven ahead of a "high" pressure area moving slowly eastward across the northern portion of our country and at this time crossing through Montana. For this reason it is probable that the storm will pass quickly. Whether or not this cyclone (the physical term for any low pressure storm area) will reach New England before or after Friday is uncertain.

It is the suggestion of Father Rector that faculty and students follow Jesuit custom of reciting "The Magnificat." Such a united plea for good weather will certainly not go unanswered.



Attendants on Creon—L. to R.—Brutus Clay '41, William Moynihan '41, John Moriarty '41, James L. Garrity '43

Greek Drama Stresses Importance of Messenger

Charles L. Kirby, '42

When Oedipus disappears at the end of the fourth episode the climax of the "Oedipus Coloneus" has been reached. In his pathway, as he goes to meet his death, follow Antigone, Ismene, Theseus, and his attendants. The Colonian elders, who are not privileged to join the majestic procession, now lift up a lyric prayer to the gods that the life of Oedipus may come to a tranquil close.

But what of Oedipus himself? What of all the mystery of his final moments? How did he meet his death? A host of questions challenges our attention. These questions are not left unanswered. Sophocles was too well-versed in the art of drama to allow his audience to be left in doubt as to the manner of the passing of Oedipus. . . . Rather he presents the necessary information in a detailed and dramatic manner. How? By the narration of the messenger, who, in manner graphic, gives an account of the events which transpire off-stage. Let us ponder the gripping story which he narrates in the exodus of the play.

The citizens of Colonus are in a state of expectancy and sadness. Into this setting comes the messenger. With forceful directness he tells them that Oedipus is dead. Then he proceeds to give a dramatic account of the manner in which the protagonist met his doom. The story is told how Oedipus, though blind, led the way to a place with a "craggy steep descent" and "many branching paths". There, after a ceremonial bath, thunder once more sounded its warning. Antigone and Ismene fell to weeping and wailing through grief and fear. Oedipus tenderly comforted his daughters.

Then a tense silence enveloped all, until it was suddenly broken by the voice of a god calling Oedipus to the grave. Oedipus promptly entrusted his daughters to the protection of Theseus and they bade a fond farewell to their blind and aged father. Oedipus comforted them again as they left him for the last time. Theseus alone was allowed to see the spot which marked his grave.

The daughters reluctantly went their way "with streaming eyes and lamentations loud" while the rest of the company, Theseus alone excepted, followed them. Finally they turned to look back, and Oedipus had disappeared in some mysterious fashion. But they saw Theseus, his hand to his eyes as if shielding himself from "some portent dread". The messenger concludes by reminding his audience that the death of Oedipus was accomplished without "loud lament" or "pain" but in a truly wonderful manner.

From this example, then, we may gather the significance of the messenger's functions with regard to tragedy. This messenger transcends the limits of the Greek stage, which would find it difficult to enact the disappearance of Oedipus. Moreover, his is not a prosaic recital of events. Human sympathies are aroused by the imaginative and emotional presentation of the situation. We are made to feel the pity which the messenger himself has felt for the tragic separation of Oedipus and his daughters, and the fear he has experienced from the atmosphere of death.

Is not the messenger, then, really significant in Greek drama? Raymond J. Page '41 and Stephen S. Barone '43 will earnestly strive to portray the importance of this part, when they play the character of the Messenger in the Holy Cross College presentation of the "Oedipus Coloneus" on May 17 and 19.

ACKNOWLEDGMENTS

The Head of the Greek Department and his associates gratefully acknowledge the prayerful interest and valued assistance of all the members of the

FACULTY OF HOLY CROSS COLLEGE

in the successful staging of the "Oedipus Coloneus" of *Sophocles* on May 17 and May 19, 1940.

In particular, we sincerely thank the

VERY REVEREND JOSEPH R. N. MAXWELL, S.J.

President of Holy Cross College

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General Administrator of the College

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Dean of the College

and

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Dean of Sophomore and Freshman

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Dean of Men

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Moderator of Athletics

for providing our little theater;

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Head of the Department of Physics

and

REV. JOSEPH J. SULLIVAN, S.J.

Head of the Department of Chemistry

for needed scientific data;

REV. JOSEPH J. SHEA, S.J.,

Moderator of the Musical Clubs

and

REV. JOSEPH M. KEANE, S.J.,

Assistant Moderator

for placing musical facilities at our disposal.

To them and to all, whom with human frailty we may have omitted to mention, we offer our tribute of prayerful gratitude.

Colonian "Choreutae" Play Part of Ideal Spectator

Charles M. Egan, Jr., '42

When the "Oedipus Coloneus" of Sophocles is presented on the campus of Holy Cross against a background of Packachoag's pines, there will undoubtedly be much about the actions and dancing of the chorus that will be interesting to the student of Greek drama, but a little perplexing to those who have not had the opportunity to study this subject. It is the purpose of this article to explain their dancing as simply and briefly as possible.

Many scholars claim that Greek tragedy had its origin in the dithyrambic chorus in honor of Dionysus, the Greek god of wine. This chorus was a circular chorus of fifty voices. Tragedy, it is true, rendered the choral part subservient to the action of the play. But the Greeks continued to emphasize the religious connection with Dionysiac worship, particularly in the choral odes of the tragedy, which were sung and danced around an altar of Dionysus in the center of the orchestral circle.

When Aeschylus adapted the chorus to drama, he reduced the number to twelve. It is possible that he stressed symmetry in the arrangements of these twelve men on the dancing area. At

it entailed more movement of the hands and arms than movement of the feet. The movement of the head and arms and body was harmoniously woven into an interpretation of the thought and emotion and imagination of the ode. There was no rigid symmetry of formation. Rather there was plasticity of movement; and there was the beauty of smooth rounded gestures. The costumes lent themselves to the interpretative purpose of the dance.

The arrangement of these "choreutae", or members of the chorus, was a flexible grouping, smoothly interweaving or breaking into lesser groups, or presenting momentary tableaux. Above all there was a self-restraint, a graceful ease and rhythm, distinctly removed from the excessive emotionalism of our modern group-dancing. It has been called a "dignified pantomime", but this term might lead us to an erroneous conception that it was unduly statuesque. Rather, the function of the chorus was to interpret and illustrate the poetry. It was accomplished in a beautiful and expressive way by the use of the entire body to express sorrow or elation or any one of countless emotions captured in the dance of the "choreutae."

The "Coloneus" is impressive for the amount of choral interpretation. The parados, unusually long for Sophocles, is lyrically expressive of a searching



least the opportunity for symmetrical combinations is apparent. Sophocles raised the number to fifteen. Perhaps he sought to avoid excess of symmetry.

Though subordinated to the action of the play, the chorus was an integral part of the Greek drama and contributed vitally to the interpretation of the drama. The chorus appeared after the prologue of the play and formed within the orchestral circle. As they entered, they sang their "parados" or entrance song. This entrance song generally took the form of a stately march in ranks and files to the accompaniment of chant-like song. Once the Chorus appeared, they usually remained in the orchestra throughout the play. There they sang their choral odes at the end of each episode in the action; there, too, they took the part of the ideal spectator during the episodes and exodus, manifesting their interest by sympathetic gestures and movements and by occasional utterances. At times this would be more subdued, at times more pronounced, depending, of course, on the action of the play.

Every choral ode which they sang, usually had a definite relation to the preceding episode. Their dancing during these odes was subordinated to the lyric poem, which was, in turn, subordinated to the action on which the poem was commenting. These odes were generally sung and danced with a strophic and antistrophic arrangement, as their cadence of movement carried them now to one side of the altar, now to the other.

What was the precise nature of the dance? Here there is much obscurity, and hence an abundance of theory. We may, however, feel certain that

party. It portrays the angry emotions of the ancient Colonians upon finding Oedipus trespassing in the sacred grove, and the subsequent reaction of sympathy for the blind beggar.

During the first episode in the play, the chorus is unusually prominent. This episode continues the parode-inquiry into the arrival of Oedipus. The chorus is prominent up to the point where Ismene enters. After this scene, the Colonians tell Oedipus he must placate the Eumenides. Ismene leaves to perform the prescribed rites. Then the chorus questions Oedipus in what is known as the "Kommos". This section is lyrical and highly emotional. This lyric value makes it all the more prominent. When King Theseus enters, the choral activity rightly diminishes. On his departure, the first stasimon tells of the wonders of Colonus. The Colonians give vent to their pride in the beauty and fame of their native place. The dance is necessarily one of joy calling for lively interpretation.

In the second episode, the chorus is sympathetic with Oedipus and indignant with Creon. In loyalty to Oedipus, they upbraid and threaten the villainous Creon. The second stasimon looks forward rather than backward. It sings of the rescue of the maidens. The chorus here hopefully portrays the action of the rescue of Antigone and Ismene, who have been kidnapped by Creon.

Antigone and Ismene return in the third episode, and the choral reaction is one of joy and delight at their reunion with Oedipus. In the third stasimon, the chorus tells in song their own reflections on the life of man in general. The ode is highly emotional with pagan bewilderment.